

TLS

THE TIMES LITERARY SUPPLEMENT

FRIDAY • 6 JANUARY 1978 • No 3,954 • 25p

54-66968-70-72,81,82,84-400

Ranke, Acton and the grand manner

The Unicorn Tapestries

'The Politics of the Judiciary'

Virginia Woolf and 'The Pargiters'

Donald Davie's imaginary museum

Malcolm Lowry and 'The Servile State'

Shakespeare at the RSC

Pears' first Cyclopaedia

miners' library



The Kodak Girl, in her distinctive striped dress, was the central motif in Kodak advertising from 1910, when she first appeared drawn by John Hassall; this particular version is by Fred Paget, the cartoonist and contributor to Punch. The girl with the folding camera stayed young for more than thirty years, drawn by a variety of hands in a variety of homely and exotic settings. Her striped dress, it is said, had a strong influence on popular fashion. "no fancy-dress competition was complete without a Kodak Girl entrant", according to Brian Cox, curator of the Kodak Museum, and Paul Gales in The Snapshot Photograph: The Rise of Popular Photography 1888-1939 (344pp, Ash and Grant, 16.95, paperback, £3.95).

and understanding of the peculiarities of the nineteenth-century army. A curse was that (apart from the artillery and engineers) its officers were recruited on the basis of birth and family. Yet there was a tier of penniless, often greyed subalterns who would cheerfully volunteer for the suicidal bludge of leading a forlorn hope, a cost-free path to promotion. It's patent to general's rank a baronetcy was sheer valour professional ability: he rose rank without paying a penny. The marvelous striking arm of British army (marvellous when by Wellington) were the battalions of the infantry line: red-coated, converted to robots incessant drill, brutalized by the honked or shot if they tried to escape, and led by gallant blockheads, to use their own great man's description. Harry Smith, supremely fortunate in being lifted at seventeen to a totally new kind of regiment in Sir Moore's new model army, for was nothing less, which later became the immortal "Light Brigade" of Wellington's Peninsular Army. The original idea was to have a force of tirailleurs or jägers, footed marksmen who could rush ahead of the line, but the idea grew. Moore perceived that a force must be officered by men who understood their profession, treated their men as human beings and whose leadership was based on example and affection. He fought not in solid walls of brick, in Lehmann's phrase, like the hounds, each on his own but all with a common purpose. Professor Lehmann has the happy style. His battle scenes are more difficult to write than might think are beautifully and have the authentic smell of powder. His characters spring

steers well clear of heroic pathos, but the account of the eight young men searching among blackened and already stinking ruins on the Mont St Jean for a husband and her joy at meeting a Richmond who tells her that as survival is both restrained and moving. These virtues are to be expected from the author of All Quiet on the Western Front, where he breaks fresh ground. In his later work, Smith's tone is the same and the Kaffir Wars, the quiet to a tragedy yet uncommon. Smith's own was that of a fine man who could see no wry reprieve the peace except by the of force, and he was recalled to grace. Professor Lehmann's treatment of the in glory and decline is as tough as his choice of title. A young Harry parted in tears his mother in 1804, she told a keep clear of public billiard (the most dreadful vice the great woman could imagine) and "and when you meet the young man, remember you were born Englishman". He always did.

I record in eyes of a goal try hanging is probably insignificant statistically. Moreover, it is that the higher classes were being tried by special commissions; certainly, one way or another, convicted or fugitive homelands forfeited much land. Third, author seems to view his years as an unchanging team. Since, however, the age has changed in that I may it not be that patterned animal behaviour and judicial decisions changed *pari passu*? As the Lord Chief Justice recently reminded us, prosecutors are tempted to err on the side of security, a plurality of suspects though they may not form a conspiracy. Accordingly, Dr may have exaggerated the of gang action. Finally, he unduly credulous of the veracity of the record. It may be, as he says, that the recorded homelands actually occurred, but must we that the circumstances were alleged? If not, may we not think the reasons for a low conviction rate were sound?

INLAND 91c. Abroad

POSTAGE 10c. Inland 10c. Abroad 15c. 10c. Inland 10c. Abroad 15c.

The historian as hierophant

By John Kenyon

LEONARD KRIEGER:

Ranke
The Atlantic of History
402pp. University of Chicago Press.
£16.10.

ROBERT SCHUETTINGER:

Lord Acton
Historian of Liberty
251pp. La Salle, Illinois: Open Court (distributed by Europa).
£9.75.

OWEN CHADWICK:

Acton and Gladstone
56pp. Athlone Press of the University of London. £1.25.

Most great nineteenth-century historians pose a problem for their successors, and Acton and Ranke are prime examples. Lord Acton scarcely wrote anything of importance—just a series of miscellaneous essays posthumously collected, and two series of lectures taken down by others in shorthand and un-revised. Ranke in contrast did little else but write—his collected works fill fifty-four volumes—but even in Germany I do not know of a reader or consulted today by more than a handful of specialist scholars. Both men totally ignored the history of the world outside western Europe, an attitude now regarded as old-fashioned, even reactionary, and Acton's indifference extended to art, music and most literature, even to economics and philosophy. (He was not in any recognizable sense a cultured man.) Yet the elucidation of their life and thought continues to engage the talents of some of our best historians and political scientists.

It would be rash to put Leonard Krieger in the latter category, but certainly the thoroughness of his work commands respect. Ranke left a vast archive: quite apart from his voluminous works, he was a great letter-writer, and his correspondence, mostly in German, and an indefatigable diarist. Professor Krieger's painstaking analysis of this mass of material puts us firmly in his debt. Unfortunately, many of Ranke's pronouncements are obscure, to a degree, and others are contradictory, and to the task of exonerating Krieger brings an unintelligibility which is almost awesome. When it is maintained for page after page, after a matter of guesswork, and the aid of grammatical error or syntactical confusion, this kind of obscurity points to technical abilities of a high order, but the combination of an obscure subject and an obscure expositor makes comprehension a matter of guesswork, and what I have to say about Krieger's book must be read in this light.

Ranke's approach to history was informed by a brooding Lutheran religiosity. His mission as a historian was quasi-sacred. Even as a young man he thought that in history "God exists and is known." It was "a holy hieroglyph" whose decipherment was a sacred calling; in old age he still believed that "historical science and writing is an office which can only be compared with that of the priest." To such a man it was axiomatic that history should move in accordance with divine laws, and several obvious scenarios suggested themselves. On the other hand, Ranke himself, by his insistence on the examination of manuscript evidence, the minutiae of evidence, was every year making important additions to the corpus of received fact, and forcing men to alter their interpretation of past events. Yet how could these anomalies be reconciled with a pre-existing, divinely ordained structural outline? And how could the actions of individuals, to which Ranke attached supreme importance, be made to support this divine plan? To one of his early notebooks he scribbled the question: "How of the past almost in desolation?"

If you wished to raise your voices and to say what was your innermost idea, and thought to express it in the mortal medium, you would be obliged to do so in one of two ways: one tone, one breath, one single word! But we hear you all of separate individuals, and when we hear of you

in the final analysis we do not understand what you want, and what you say with all your speeches and claims, that I come to me! I talk with me! I am willing and I am silent! I should very much like to join in the almighty chorus, but for otherwise I know not what I am good for here.

Ranke agonized over these problems for forty years, and Krieger pursues these agonies for 400 pages. There is something surreal in the whole exercise, for Ranke surely ought to have found it easy to believe, as a fervent Christian, that in uncovering "new" facts he was merely finding material planted there by God, which must be reconcilable with His plan for the world; similarly the activities of great men in history, even when apparently evil, must be regarded as other-directed. In contrast, the nature of the divine plan which he established to his own satisfaction in advanced old age, depending on the evolution of empire into a national state, whose interaction controls such supra-national movements as Reformation and Revolution, seems essentially artificial. (It is, in fact, vaguely Toynbeian.)

But it is too easy to exaggerate the importance of all this. The confusion which attended Ranke's thinking on a general program was counterbalanced by the lucidity and precision of his historical works. Indeed, in the sphere of research his self-confidence, reinforced by his religious faith, was overwhelming. Reporting his latest archival discovery to his brother Ferdinand in 1843, he writes: "It seems to me as if a destiny, a fate, is at work. I do not think that it is arrogance to cherish this opinion. What would Providence be if it did not interest itself in individual men?"

From an early stage in his career he felt competent to issue those sweeping moral judgments which are the mark of a nineteenth-century historian in full flight, not only on individuals and their actions but on whole nations and races; nor does it seem likely that a man who was in crucial doubt about the bases of his craft would have been able to maintain his colossal output, book after book, year after year, and of a standard which won him the acclaim of Europe. Indeed he was as much concerned with method as with matter. Sending the second volume of his *History of Prussia* to Frederick William IV in 1848, he told him that his purpose had been to raise myself above the gossip which surrounds the living and easily fixes itself for posterity as accepted tradition; to find the right track among the actors' thousand-fold expressions, which often seem to contradict one another; to plunge into the truth, to write documented and informed history. As Krieger rather wistfully remarks, "of universal coherence, totality, or theme, not a word."

In fact, it is clear that just as Ranke needed to write history, so he needed to torment himself about his motives for doing so. This Krieger does not seem to understand, though he perfectly appreciates that much of Ranke's drive

was directed to the suppression of his libido and the expression of an inferiority complex; "there was in his psyche," he writes, "a kind of vacuum that exercised suction upon his commitment to history, making it an accessible object of his otherworldly desires, as certainly as there was spiritual pressure upon this commitment which made it the incarnation of his faith."

An ugly, insignificant little man, a poor conversationalist (and a worse lecturer), Ranke spent his young manhood in the humiliating role of clerkship to smart Berlin hostesses like Bettina von Arnim and Rachel Varnhagen von Ense, women of undoubted charm, rather superficial intellect and dubious reputation. His frustration is manifest in his approach to sources: he would refer to manuscripts he had yet to examine as "so many princesses, possibly beautiful, all under a curse and needing to be saved"; approaching a new Venetian archive, he referred to it as "a beautiful Italian, and I hope that together we shall produce a Romano-German prodigy"; another archive, still closed to him, was "still absolutely a virgin"; "I long for the moment," he said, "[when] I shall have access to her and make my declaration of love."

This is heady stuff, and there is no reason to suppose that his general pronouncements on history at this stage of his life were any more rational. He found at least partial consolation in 1843, in his marriage to the Irishwoman Clara Graves, and at the same time his growing fame must have appeared his professional vanity.

But he also suffered from frustrated patriotism, which took longer to cure. In his youth he already regarded foreign states as "ideas in the air," and in 1850, in his histories of England and France, he gave them a commanding role in the development of European civilization. But Germany was obviously not such a state, and for much of Ranke's life it seemed she never would be. The best he could do was to emphasize her role in the Reformation. He also found it difficult to come to terms with the French Revolution, present to a favourite daughter, and in 1805, and it would be interesting to know his views on the unification of Germany under Napoleon. The Revolution of 1848 produced in him a violent reaction. One of his closest friends, "Ranke," he completely lost his mind. He laments and rages, holds everything to be lost for ever, believes in the complete decline of the civilized world, and in a barbarism of unbefield violence.

The successful suppression of the Revolution confirmed his faith in statism and turned him back on the idea of Empire, which he had previously rejected, at least for the present age. "The German Empire is by its nature conservative," he wrote. What a prospect offered for bringing power again into harmony with the ideas of the nation. "The idea of the Empire falls like a ray of light on this chaos." So, after some slight initial hesitation, he greeted the unification of Germany in 1871 with rapture. He told the Emperor William I that his accession was "in consequence

of great events, through an ineluctable interconnection of things which clearly as the one nor write so clearly as the other. His new biography is also much shorter than theirs (30 pages, the rest consisting of an exhaustive bibliography of Acton's writings, and writings about him). It is billed as a "popular biography," which is perhaps what Schuettinger feels obliged to explain common words like "cavalier dismissal" and "cavalier" to his readers. He is a Cardinal Manning appears in his career without a word of explanation. He also seems to think the Ecclesiastical Titles Act of 1851 "forbade the re-establishment of the Catholic hierarchy," and a cavalier dismissal of Sir

Seeley is rather surprising in view of the encomium heaped on him by Sheldon Rothblatt in *Revolution of the Dons* (1960). Conversely, his surprise that Acton should be appointed to the Regius Chair of Modern History at Cambridge without a book to his name suggests that he is unaware of the very modest attainments of his predecessors (Seeley apart). In fact, Owen Chadwick's brief *Creighton Lecture on Acton and Gladstone* (published in 1976) is much more perceptive within its limited field, and tells us a great deal more about Acton, particularly in his last years, than Chadwick's book, which is a range of unfamiliar manuscript material ignored by Schuettinger, particularly from the Gladstone Papers in the British Museum.

Both Schuettinger and Chadwick make it clear, perhaps unfortunately, that a great deal of Acton's fascination lies in his inhumanity. He had no sense of humour at all, and it is very difficult to imagine him young; it is a shock to see him addressed as "Johnny" by his father and his wife. His birthplace, father and his wife, his birthplace, present to a favourite daughter, and in 1805, and it would be interesting to know his views on the unification of Germany under Napoleon. The Revolution of 1848 produced in him a violent reaction. One of his closest friends, "Ranke," he completely lost his mind. He laments and rages, holds everything to be lost for ever, believes in the complete decline of the civilized world, and in a barbarism of unbefield violence.

Many of Ranke's characteristics were repeated in Acton, his junior by nearly forty years: the belief that his work was God-inspired, an overweening confidence in his right to make moral judgments, an itch for documentation, a belief in the overriding importance of history in modern culture. They were both multilingual and immensely learned. But there the resemblance ended. Acton was an experienced international socialist, born into the English and German upper classes, and moving with urbane self-confidence among dukes, queens, cardinals and prime ministers. Ranke remained an irredeemable parvenu, even after his ennoblement in 1865, and though he was close to the Prussian kings it was always in the role of teacher, not friend. (Ranke was a pedagogue, Acton a pundit.) Acton was handsome and imposing, with a considerable attraction for women. At the end of his life, as a Cambridge professor, he displayed a flair for lecturing which Ranke would have envied. Yet he never published a book, or, really, did he ever look like going so.

Robert Schuettinger in his *Lord Acton: Historian of Liberty* wrestles with the Acton phenomenon quite engagingly, but not very successfully. He is rather con-

descending to his predecessors, Gertrude Himmelfarb and David Mathew, though he cannot think clearly as the one nor write so clearly as the other. His new biography is also much shorter than theirs (30 pages, the rest consisting of an exhaustive bibliography of Acton's writings, and writings about him). It is billed as a "popular biography," which is perhaps what Schuettinger feels obliged to explain common words like "cavalier dismissal" and "cavalier" to his readers. He is a Cardinal Manning appears in his career without a word of explanation. He also seems to think the Ecclesiastical Titles Act of 1851 "forbade the re-establishment of the Catholic hierarchy," and a cavalier dismissal of Sir

Seeley is rather surprising in view of the encomium heaped on him by Sheldon Rothblatt in *Revolution of the Dons* (1960). Conversely, his surprise that Acton should be appointed to the Regius Chair of Modern History at Cambridge without a book to his name suggests that he is unaware of the very modest attainments of his predecessors (Seeley apart). In fact, Owen Chadwick's brief *Creighton Lecture on Acton and Gladstone* (published in 1976) is much more perceptive within its limited field, and tells us a great deal more about Acton, particularly in his last years, than Chadwick's book, which is a range of unfamiliar manuscript material ignored by Schuettinger, particularly from the Gladstone Papers in the British Museum.

Both Schuettinger and Chadwick make it clear, perhaps unfortunately, that a great deal of Acton's fascination lies in his inhumanity. He had no sense of humour at all, and it is very difficult to imagine him young; it is a shock to see him addressed as "Johnny" by his father and his wife. His birthplace, father and his wife, his birthplace, present to a favourite daughter, and in 1805, and it would be interesting to know his views on the unification of Germany under Napoleon. The Revolution of 1848 produced in him a violent reaction. One of his closest friends, "Ranke," he completely lost his mind. He laments and rages, holds everything to be lost for ever, believes in the complete decline of the civilized world, and in a barbarism of unbefield violence.

Many of Ranke's characteristics were repeated in Acton, his junior by nearly forty years: the belief that his work was God-inspired, an overweening confidence in his right to make moral judgments, an itch for documentation, a belief in the overriding importance of history in modern culture. They were both multilingual and immensely learned. But there the resemblance ended. Acton was an experienced international socialist, born into the English and German upper classes, and moving with urbane self-confidence among dukes, queens, cardinals and prime ministers. Ranke remained an irredeemable parvenu, even after his ennoblement in 1865, and though he was close to the Prussian kings it was always in the role of teacher, not friend. (Ranke was a pedagogue, Acton a pundit.) Acton was handsome and imposing, with a considerable attraction for women. At the end of his life, as a Cambridge professor, he displayed a flair for lecturing which Ranke would have envied. Yet he never published a book, or, really, did he ever look like going so.

Robert Schuettinger in his *Lord Acton: Historian of Liberty* wrestles with the Acton phenomenon quite engagingly, but not very successfully. He is rather con-

research, and most of them were truck essays or book reviews. He also had a deep interest in trivia reminiscent of Andrew Lang—winches his obsession with James de la Chastre, compared with contemporaries like Macaulay, Freeman, Stubbs, or Ranke to was a non-starter.

Obviously his failure to embark on a major work of history, though he talked of little else, had something (perhaps everything) to do with religion. His first project was "a History of the Popes," but this ran into increasing difficulties as his relations with the English hierarchy, and the papacy itself, steadily deteriorated. He once said, "I am not conscious that I ever in my life held the slightest shade of a doubt about any dogma of the Catholic Church."—a curiously emphatic stance for a man of his education and intelligence to adopt—yet such was the record of that Church that the thought there was less moral risk in being a Baptist or a Quaker.

He felt entirely divorced from the English Catholic community, which consisted, in his eyes, of "a hostile and illiterate episcopate, an ignorant clergy [and] a prejudiced and divided laity." When he met the Pope he found him vulgar. His late unorthodox peers, through the lines of a letter of explanation he wrote to Manning about Vatican I (1870), "The Acts of the Council alone," he said, "constitute the law which I recognize. I have not felt it my duty as a layman to pursue the comments of divines." His savage verdict on the Roman Inquisition is well known, and it must be supposed that the greatest single obstacle to his long-heralded "History of Liberty" was that the Papacy would have to appear much more anti-Catholic than the Lutheran Ranke.

Also, the statements he made in a professional context at the end of his life must have been particularly cruel, and it is a pity that so much attention has been focused on his inaugural lecture at Cambridge, so little on his valedictory remarks. Chadwick does not say so, but in his study of the French Revolution, he looked forward to a time, not too far distant, when all the archives would be opened. "Then," he said, "all will be known that we have known in this century, and our history will be sincere, and our history certain. The worst will be known, and then sentence need not be deferred." (He was a great hanging judge.)

In his instructions to the contributors to the *Cambridge Modern History* he was even more exultant. "We approach the final stage in the condition of historical learning," he told them; "the long conspiracy against the knowledge of truth has been practically abandoned. If he really believed this—and it seems he did—it could be argued that he was reluctant to begin his magnum opus until the evidence was complete.

But did Acton really care? did he really want to write a great work of history as much as we now wish ambiguous. He could sustain a long conversation with a girl, like Mary Gladstone, treating her as an intellectual equal, but he angrily dismissed an American who wanted to give women the vote as "a mad" on another occasion. He was interested, he failed to answer letters, he was unwilling to return to his vocabulary a most severe criticism. Little is known of his relations with his wife; she rarely came to him to go through with the Mathew. The most distressing, though minor, regarded these books as a "channel of clerical influence" in his vocabulary a most severe criticism. Little is known of his relations with his wife; she rarely came to him to go through with the Mathew. The most distressing, though minor, regarded these books as a "channel of clerical influence" in his vocabulary a most severe criticism.

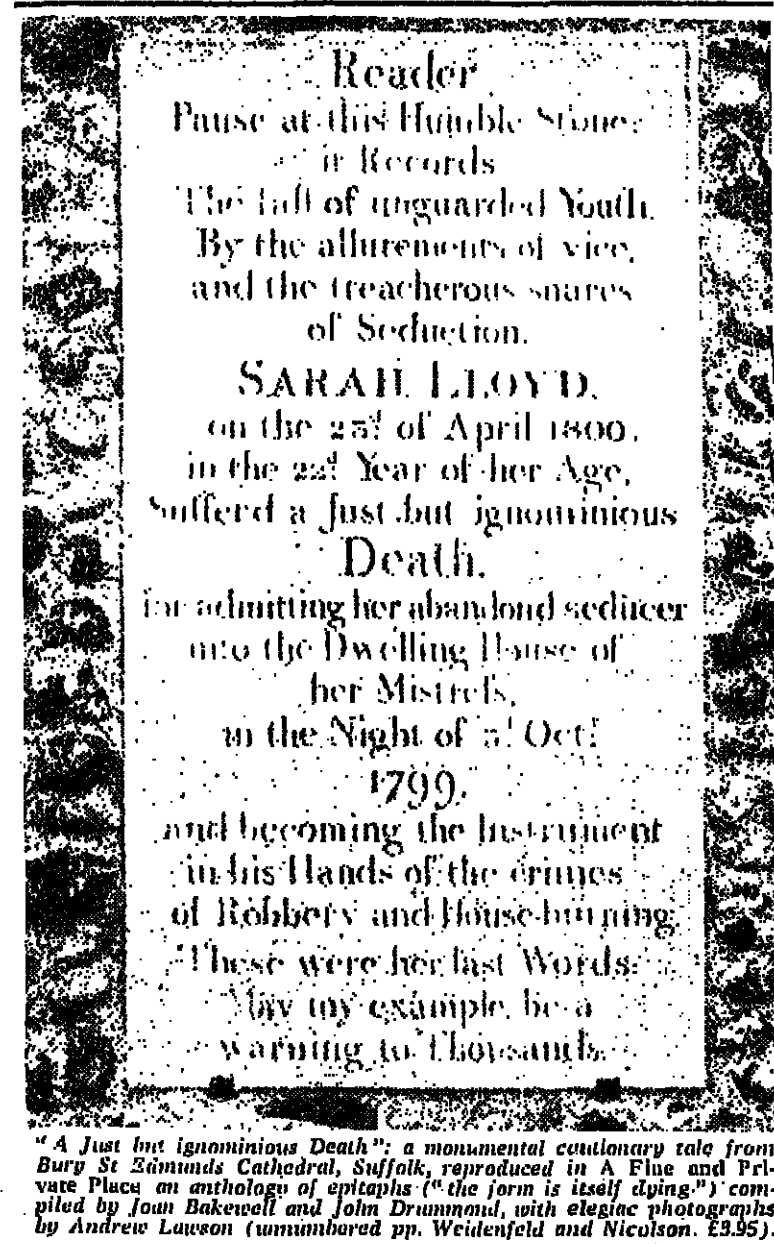
Robert Schuettinger in his *Lord Acton: Historian of Liberty* wrestles with the Acton phenomenon quite engagingly, but not very successfully. He is rather con-

told him to his face that he wished he would attempt books it was possible to write. Did Dillinger mean to imply that Acton was setting himself an impossible task because he did not want to succeed?

If so, what did he want to do? All his biographers agree that he found a new contentment, even fulfillment, as Regius Professor. (He even cancelled his cherished winter journeys at Cannes.) But if this was only his consolation it was one which he could surely have pursued much earlier in life, in Germany if not in England. Chadwick's new and more detailed account of the formation of Gladstone's last administration in 1892 suggests an alternative answer. It has long been known that Acton was considered for ministerial office in this Cabinet, though in the end he had to content himself with the post of Lord-in-Waiting. Chadwick now shows just how assiduously Acton lobbied and intrigued for high office, to such an extent as to damage his chances. At this stage, then, he clearly wanted

to exert direct influence as a politician, to be what Schuettinger justifiably calls him in one of his chapter headings, "a historian who made history." It might even be possible to extend his further back; Gladstone's decision to raise him to the peerage in 1869, the first Catholic to be thus honoured since 1688, is still largely unexplained: even Chadwick makes little of it.

However, denied an effective career in politics, he plunged into full-time academic life too late. Perhaps his saddest memorial is the *Cambridge Modern History*; he died while the first volume was in the press, and the other thirteen were committed to less exalted hands. He was always confident that under his guidance this cooperative masterpiece would "unite the moral and intellectual realm with that of political force"; it would be "a church compass for the coming century." This is not the place to discuss the merits or demerits of the "Cambridge Modern," but whatever it is, it has not been that.



A Just but ignominious death: a monumental cautionary tale from *Bury St Edmunds Cathedral, Suffolk*, reproduced in *A Fine and Private Place* an anthology of epitaphs ("the form is itself dying") compiled by John Bakewell and John Drummond, with elegant photographs by Andrew Lawson (unnumbered pp. Weidenfeld and Nicolson. £9.95).

By R. B. Pugh

JAMES BUCHANAN GIVEN:
Society and Homicide in Thirteenth-Century England
262pp. Stanford University Press.
\$12.50.

By scrupulously analysing the records of the general eyres held in five counties and two cities on some fifty occasions between the loss of Normandy and the first conquest of Wales James Buchanan Given seeks to show the degree and forms of violence then exhibited by Englishmen. The eyres were the precursor of a system which visited the English counties from the fourteenth century until a recent date. It was, however, something much more, for its justices did not merely try undetermined issues, whether civil or criminal, but, in theory, all unquieted claims occurring since their last appearance. Accordingly, its scope was wide and its records, well kept by the standards of the day, comprehensive.

Dr Given follows others who since the 1920s have stigmatized thirteenth-century England as violent. He argues that the lowest homicide

rate (Beistol, 1227, 1248) was four per 100,000 and the highest (Bedfordshire, 1276: Kent, 1255) twenty-eight per 100,000. Current police reports contrast favourably with these figures: the rate for Great Britain is said to have been stabilized at 0.4 per 100,000 for nearly forty years.

Murder, the author claims, was cooperative. Only 32 per cent of homicides killed alone. Of the majority 20 per cent killed with members of their families; nearly 50 per cent with friends or neighbours. If arranged in social groups, they also turned inward, so that murders within the family, especially of spouse by spouse, were not uncommon. It is further suggested that homicide was a peasant custom, bred of the limited imagination that sees violence as the one escape from difficulty, and to have been particularly characteristic of those regions where manorial jurisdiction, providing more orderly justice, was weak. Those of better breeding seem to have been less prone to bloodshed, if more lethal.

As is already known, suspected homicides far exceeded those arranged, and of the arranged only a minority (19 per cent as Dr Given calculates) was capitally punished.

Follow the flag

By Sheldford Bidwell

JOSPHIL H. LEMMANN:
Remember You are an Englishman
384pp. Capa. £6.95.

Henry Wakelam Smith was the son of a Cambridgeshire surgeon, a good man without family pretensions or wealth who scraped up enough money to purchase his seventeen-year-old boy a commission in the 95th Rifles, later the Rifle Brigade. "Harry" Smith, as he was always known, remains the typical Victorian hero; only Lord Roberts ("Bobs")—who won his Victoria Cross on the ridge at Dulis in 1867, wiped the one off the British army's face in the South African War by his victories and died a field marshal in 1914—equalled him in professional skill (in rare command of a century) or in the public's affection.

The wives of our heroes are generally a dim or crushed lot (poor Frances, poor Kitty and, well, poor Emma), but Harry Smith was lucky in the enchanting and spirited Juana Maria de los Dolores Leon, descendant of Ponce de Leon, fourteen years old and a fugitive from Badajoz where the triumphant British were celebrating its fall with rape, loot and murder. He promptly married her.

She followed the drum from 1812 in Maharaipur in 1843, never knowing on the day of battle whether her adored Harry would sleep that night in his army or in a grave. He was a salamander, surviving 255 battles, sieges and lesser engagements, including Badajoz in Spain and the siege of Lucknow in India, as a general, he five times seized the colours of wavering battalions and planted them on the Sikh entrenchments. He fought in four continents, and the prodigious list of his battles inscribed in his dispatches dedicated to him in the parish church of his native village might have well been condensed to the arrogant and laconic *Ubiqum* of the Royal Artillery.

There is no official biography. Harry and Juana have been left to the fate of Henry and Georgina Heyer. Perhaps such flamboyant extroverts no longer suit the British taste; we prefer to agonize over T. E. Lawrence. This is a pity, because Harry Smith personifies the forces that were eventually to modernize the British army (just as his own hero, Wellington, embodied reaction) and, politically untaught, as Governor of the Cape he was one of the early Englishmen whose unhappy fate it was to grapple with the fatal conjunction of Black, Boer and Briton.

This regrettable native neglect has now been splendidly rectified by an American historian, Joseph Lohmann has been at great pains to work through the voluminous Smith papers in England and South Africa, and he combines his solid factual knowledge with sympathy

for and understanding of the peculiarities of the nineteenth-century British army.

It is curious that (apart from the artillery and engineers) its officers were recruited on the basis of wealth and family. Yet there was a lower tier of penniless, often grey-headed soldiers who would cheerfully volunteer for the solid privilege of leading a forlorn hope on a cost-free path to promotion. Smith's pursuit to general's rank and a harangue were sheer valour and professional ability; he rose in rank without paying a penny.

The marvellous striking arm of the British army (marvellous when led by Wellington) were the battalions of the infantry line: reduced slaves, converted to robots by incessant drill, brutalized by the lash, kangarooed or shot if they failed to escape, and led by gallant blockheads, to use their own great general's description. Harry Smith was supremely fortunate in being admitted at seventeen to a really different kind of regiment in Sir John Moore's new model army, for it was nothing less, which later became the immortal "Light Division" of Wellington's Peninsular Army. The original idea was to raise a force of *franc-tireurs* or *Jagers*, fleet-footed marksmen who could skirmish ahead of the line, but the idea grew. Moore perceived that such a force must be officered by men who understood their profession, treated their men as human beings and whose leadership was based on example and affection. They fought not in solid walls of flesh but, in Lohmann's phrase, like a pack of hounds, each on his own line but all with a common purpose, line but all with a common purpose, line but all with a common purpose.

Professor Lohmann has the happiest of styles. His battle scenes are so difficult to write that one might think he is beautifully clear and have the authentic smelt of gunpowder. His characters spring to life.

He steers well clear of heroics and pathos, but the account of the disastrous Jena searching among the blackened and already stinking corpses on the Mont St Jean for her husband and her joy at meeting a Rifleman who tells her that he has survived is both restrained and moving. Those virtues are to be expected from the author of *All Sir Garnet and the First Boer War*, but where he breathes fresh ground of uncommon interest is in his chapters on Smith's role in the Transvaal and the Kaffir Wars, the prologue to a tragedy yet uncompleted; Smith's own was that of a humane man who could see no way of keeping the peace except by the use of force, and he was recalled in disgrace.

Professor Lohmann's treatment of Smith in glory and decline is as felicitous as his choice of title. When young Harry parted in tears from his mother in 1804, she told him to keep clear of public billiard rooms (the most dreadful vice the innocent could imagine), and when you meet the enemy, remember you were born an Englishman. He always did.

Talking to Himself

Morning never tries you till the afternoon!
So Kipling's Lullaby. Not true for me.
My dayspring all bewildered, so slow
Until noon toughened me to muddle through
You will not say you learn much, late or soon.
That isn't quite your way, as you'll agree.
Except that you no more pretend to know
What sort of ONE it is that talks to you
One with whom to sup you need that longer spoon?
Or a celestial telling you what to do?
Or both in one together counselling so
That you'll be less unwary for what's due?

This challenged, I
May murmur in reply:
'Time was a sunset hurt, but now
They hold my hand and show me how.'

I. A. Richards

هنا من ليل

The historical and the heroic

By John Wilders

F. W. BROWNLOW:
Two Shakespearean Sequences
Henry VI to Richard II and Pericles
to Timon of Athens
245pp. Macmillan. £7.95.

F. W. Brownlow's opening pages create a favourable impression. He ranges widely among Shakespeare's works, shows an easy acquaintance with the dramatist's life, understands the historical conditions and the poetry of the time, and writes crisply and pungently. He establishes himself with the reader as a man of good sense, inclined to be dispassionate, but able to write crisply on the assumption that his readers have as much sense as he has.

The Tempest is not Shakespeare's last play, and it is not necessarily a personal allegory. Life does not arrange itself so neatly. Authors neither die nor retire because their mission is finished. Incisive statements such as this occur throughout the book:

[King] John's weakness is that like any hard-boiled politician he acts on no clear principle except for self-interest and opportunism. His death is a series of responses to events, and it applies even to his repentance for Arthur's death, which is only a response to the barons' rage.

Mr Brownlow writes like a man secure in his convictions and confident of his readers' assent. Often, however, his unsupported assertions seem merely dogmatic. In the light of modern criticism of *The Tempest* (including Auden's *The Sea and the Mirror*), it is hard to share Mr Brownlow's confidence in the following comments:

The plot of *The Tempest* is so designed that everything turns out as planned and so the play is one of the least mysterious, most comprehensible that Shakespeare wrote.

The "two sequences" of his title are Shakespeare's English histories from *Henry VI* to *Richard II* and the last plays from *Pericles* to *The Two Noble Kinsmen* (among which he places *Timon of Athens*). The title is misleading: although, as Mr Brownlow usually points out, *Richard II* does have some similarities with the earlier histories, it does not seem to have been conceived as part of that sequence and, as he also argues, each one of the last plays is unique and can be understood if it is approached as part of a "last phase" in which Shakespeare kept saying much the same thing in different ways. Nor does Mr Brownlow's treatment of these later plays emphasize their similarities: each one is given a different kind of treatment; a different emphasis.

Pericles is treated as a form of narrative drama, *Cymbeline* in terms of its sophisticated tragicomic tone, *The Tempest* in terms

of its elaborate ornamentation and *Henry VIII* (in one of the best chapters) in terms of its political ironies. The second half of the book is not, therefore, about a sequence of plays in any sense other than the chronological, nor do the chapters form a sequential argument. They are, in effect, a series of independent essays on individual plays written from no sustained point of view. There is, of course, nothing objectionable about this so long as each essay justifies its inclusion by the freshness of its ideas.

The chapter on *Cymbeline* begins with an account of its scope and variety—the multiplicity of its plots, the variety of its locations, the range of its styles—and these observations lead Mr Brownlow to the central, inevitable question whether such multifariousness is created at the expense of dramatic unity: comprehending its wholeness, finding a way of rounding it wholeheartedly to us. Is it worth meeting?

The essay continues with some sharp comments on the characters, a synopsis of some of the plots and concludes with the assertion that the play is "a masterpiece of entertainment, 'absolute play', a thing made that delights us, engaging our imaginations." If it is merely that, then *Cymbeline* is, surely, not the challenge we have been told to expect. Nor does Mr Brownlow attempt to answer those

critics who believe that *Cymbeline* is something more than "an absolute play"; he implicitly supports them by ignoring them. The burden of proof rests on him and he does not undertake it. He does, however, define the distinctive tone of *Cymbeline* in which "a serious emotion or a spectacularly surprising discovery is undercut by an element of burlesque," as when Imogen wakes to the spectacle of the dejected Cloten. But this has long been recognized as the play's characteristic effect. "This art, which deliberately displays its art," wrote Granville-Barker in 1930, "is very suited to a tragic-comedy, to the telling of a serious story that must yet not be taken too seriously, lest its comedy be swamped by its tragedy and a happy ending become too incongruous." Barker and those critics who have developed his ideas (J. C. Maxwell, Frank Kermode) should be credited with originating an insight which becomes a good deal of this essay.

Mr Brownlow's treatment of the late plays contains a mixture of sharp insight, derivative judgment and insufficiently supported generalization. Through his earlier chapters, the ghost of E. W. Tillyard occasionally stalks (from what book of the histories is this spectre absent?). At times Mr Brownlow writes as though Tillyard's interpretation of the English histories were authoritative and unchallenged (by, for example, Robert Ornstein and H. A.

Kelly, neither of whom is mentioned). "Everyone knew," he writes, "that Divine Providence put down the Plantagenets and raised up the Tudors"; and, again,

As a set of publicly performed plays . . . they had to end with the coming of the Tudor saviour. In a similar way the second tetralogy, which seems aesthetically to require a dark, inconclusive ending, turns into a happy triumph with the death of Falstaff and the transformation of the Prince. In both sets of plays conflicts that Shakespeare had traced to causes in the nature of character and society are resolved by something tantamount to divine intervention.

Yet, elsewhere, Mr Brownlow is uneasy with this conventional interpretation. As he rightly says, the histories do not give the impression of having been written in support of a thesis: "Men are not the helpless victims either of circumstance or the supernatural, Shakespeare . . . is anti-occultist, believing in the primacy of reason and the freedom of the will."

On this central question of the providential versus the purely human motivation of the histories, Mr Brownlow seems inconsistent. Mistrusting Tillyard yet unwilling to abandon him, he offers no sustained guide to those plays as a sequence. What his treatment lacks are some general clues as to why Shakespeare selected certain

episodes from the chronicles and omitted others, why he chose often to rearrange the order of historical events, why each play begins and ends at certain chosen points in the narrative.

The answers, I believe, are to be found in Shakespeare's double vision of history. He portrays it both from the point of view of the political adventurers—Suffolk, Margaret, Somerset, York, Richard of Gloucester—each of whom, in turn, aspires eagerly for power, and from the larger historical perspective in which each one appears blind and feeble in the context of the ceaseless processes of time.

The continuing movement of history contains, and dwells, the tragedies of individual heroes. This is essentially an ironic view and Shakespeare takes care to underline the ironies in detail: Suffolk seeks to control the monarch but is murdered by an obscure peasant; Somerset is warned to avoid castle but is murdered beside the castle; at his death, receives a mockery of power, and Richard often barters his hard-won kingdom for a horse, but receives no thanks. Shakespeare does not dramatize the "Tudor Myth" but gives us something more medieval, a dramatic narrative of *de casibus virorum illustrium*, resting on a belief in the fall of a "natural poet" and as recently as 1975 admitted to being one of the "steely turners" whose suspicion of pretension in art is not always distinguishable from mean-mindedness. But on the whole, David has felt confident enough to assert that the characteristics prized in academic circles can also be the characteristics of the poet. His own work as both poet and critic has been his strongest argument, solid evidence that the two disciplines, often considered incompatible, can fruitfully overlap.

The publication of *The Poet in the Imaginary Museum*, a selection of David's critical writings between November 1950 and October 1977, is the best opportunity we have had so far to observe the relationship between the concerns of the critic and the achievement of the poet. The subtitle—"Essays of Two Decades"—is misleading. Unduly reductive of what is being presented, for the book contains essays and reviews spanning nearly three decades, and provides a bibliography going back as far as 1946. With the exception of a discussion of Beckett's fiction, all the essays are concerned with poetry. They are arranged in chronological order, allowing David's development to be clearly discerned, and they have been preserved in their original form—there is no tampering with the historical record. Usefully, though, David has added short postscripts to a number of the essays. Some of these qualify or repudiate earlier verdicts, a few point to connections with poems, others are entirely autobiographical: "I recall reading for this article, and comparing it in my head, in a pavement café in Leghorn."

The first thing to note is that David is far more than, and sometimes far less than, the rigorous rationalist which his self-caricatures might imply. There is in his criticism a use of rhetoric, a readiness to take speculative risks, and an appropriation of other writers which makes it clear that there is as much a poet in the critic as there is a critic in the poet. This is not to say that David's criticism altogether lacks the qualities of "steady firming": far from it. The bluff common-sense tone which was the mark of several critics in the 1950s, John Wain in particular, is evident in "Remembering the Movement" (1959), where he defends the self-promotion practised by young poets: "For heaven's sake, publicity is what in some degree we all want, quite legitimately." The desire to steer a sensible middle course (trimming of another kind) can be seen in his "Translatability of Poetry" (1967) where he mediates between those, like Robert Frost, who believe poetry to be provincial, "what gets lost in translation," and those, like Louis Zukofsky, who believe it to be international, "what survives translation."

And distrust of irrationalism underlies his essay on the criticism of R. P. Blackmur. "Poetry," he writes, "is the element of magic or mystery in the otherwise susceptible, rational, and analytic mind and 'mystery' . . . writes, 'are the

DONALD DAVIE:

The Poet in the Imaginary Museum
Edited by Barry Alpert
322pp. Manchester: Carcanet. £6.

Rationalism, scepticism, fastidiousness, fair-mindedness: the qualities which Donald Davie has claimed for himself over the years are not the qualities we have been taught to expect of a poet. Part of David's task has been to persuade us, and himself, that we have been wrongly taught—that our conception of the poet as a daring and passionate outsider is historically foreshortened, and that a broader, pre-Kantian conception of the poet could be fruitfully restored. From the earliest poems David has presented himself as an opposite, or anti-type, of the Romantic poet: as a "bride of reason," a "gentle fellow" but "perpetually to a fault." Occasionally stung by suggestions that he is too cerebral and academic in his poetry, he has been troubled by self-doubt: in 1957 he accused himself in a note of falling to be "a natural poet" and as recently as 1975 admitted to being one of the "steely turners" whose suspicion of pretension in art is not always distinguishable from mean-mindedness. But on the whole, David has felt confident enough to assert that the characteristics prized in academic circles can also be the characteristics of the poet. His own work as both poet and critic has been his strongest argument, solid evidence that the two disciplines, often considered incompatible, can fruitfully overlap.

The publication of *The Poet in the Imaginary Museum*, a selection of David's critical writings between November 1950 and October 1977, is the best opportunity we have had so far to observe the relationship between the concerns of the critic and the achievement of the poet. The subtitle—"Essays of Two Decades"—is misleading. Unduly reductive of what is being presented, for the book contains essays and reviews spanning nearly three decades, and provides a bibliography going back as far as 1946. With the exception of a discussion of Beckett's fiction, all the essays are concerned with poetry. They are arranged in chronological order, allowing David's development to be clearly discerned, and they have been preserved in their original form—there is no tampering with the historical record. Usefully, though, David has added short postscripts to a number of the essays. Some of these qualify or repudiate earlier verdicts, a few point to connections with poems, others are entirely autobiographical: "I recall reading for this article, and comparing it in my head, in a pavement café in Leghorn."

The first thing to note is that David is far more than, and sometimes far less than, the rigorous rationalist which his self-caricatures might imply. There is in his criticism a use of rhetoric, a readiness to take speculative risks, and an appropriation of other writers which makes it clear that there is as much a poet in the critic as there is a critic in the poet. This is not to say that David's criticism altogether lacks the qualities of "steady firming": far from it. The bluff common-sense tone which was the mark of several critics in the 1950s, John Wain in particular, is evident in "Remembering the Movement" (1959), where he defends the self-promotion practised by young poets: "For heaven's sake, publicity is what in some degree we all want, quite legitimately." The desire to steer a sensible middle course (trimming of another kind) can be seen in his "Translatability of Poetry" (1967) where he mediates between those, like Robert Frost, who believe poetry to be provincial, "what gets lost in translation," and those, like Louis Zukofsky, who believe it to be international, "what survives translation."

And distrust of irrationalism underlies his essay on the criticism of R. P. Blackmur. "Poetry," he writes, "is the element of magic or mystery in the otherwise susceptible, rational, and analytic mind and 'mystery' . . . writes, 'are the

snakescreen for the enemies of poetry and criticism." These essays are consistent with the image of David as a pragmatist with a high regard for close textual analysis and careful weighing of evidence. Some of his favourite phrases—"On this showing . . . it begins to look as if . . . if this is true, then . . ."—create the same impression of a man moving tentatively from analysis to conclusion.

In fact, such phrases are nearly always a sign that from meticulously gathered evidence, David is about to move to some highly speculative and quite unimpeachable theory. A famous example is his connection between Pound's fascism and his handling of syntax: "one could almost say, on this showing, that to dislocate syntax is to threaten the rule of law in the community." This is a challenging but surely untenable equation of poetic and political behaviour: it suggests how interested David is in the political implications of poetic form, but would be difficult to uphold. Similarly questionable is his suggestion of the unreliability of Yeats, Eliot and Pound as historians, based on subsequent poets to turn their attention to topography: "It begins to seem as if a focus upon scenery, upon landscape and the aerial, relations in space, are a necessary check on the unreliability of the poet's historical behaviour." It is true, this like many of David's critical theories, originates in his own poetic development; and it confirms that David likes to situate his own work by reference to earlier poets. His readings of other writers are often determined by an interest in "what should be done next": the first essay here concerns itself with the "direction" which English poetry should take, and the last essay on Basil Liddell Hart, "It's my turn, I'm studying really," when, in "Pound and Eliot: A Distinction" (1970), he distinguishes between the "terrorist" (Pound) who suspects language and the "rhetorician" (Eliot) who trusts it. "The 'terrorist' trusts in language, the 'rhetorician' trusts in the poet's own intellectual development. In the 1950s David regarded with suspicion both rhetoric and 'inspirational' views of poetry, preferring a calculated, neutral tone in his criticism. In 1962, an interview with Alvarez (not, unfortunately, reprinted here) and again in "Two Analogies for Poetry" he approvingly quotes Pasternak's description of how language can "take over" the poet and begin to "think and speak" for him. There are three essays here on rhetoric, and David often becomes oratorical when trying to force home an argument: the vocabulary of the art of poetry "he preaches at one point, 'has not been, is not now, and never can be, an international vocabulary'." In "The Poet in the Imaginary Museum" provides important clues about David's poetic development. The last essay, "The Spoken Word" (1950), he recommends to "the young English poet" the poetry of Yvor Winters and his followers, and makes large claims for a "renewed poetry of statement." The essay is a manifesto for the Movement poets with whom David was to be associated, and whose main target was the "tyranny of the image" imposed by Dylan Thomas. "The Poetic Dictation of John M. Synge" (1952), which is the title of the book, "The Spoken Word" (1950), he recommends to "the young English poet" the poetry of Yvor Winters and his followers, and makes large claims for a "renewed poetry of statement." The essay is a manifesto for the Movement poets with whom David was to be associated, and whose main target was the "tyranny of the image" imposed by Dylan Thomas. "The Poetic Dictation of John M. Synge" (1952), which is the title of the book, "The Spoken Word" (1950), he recommends to "the young English poet" the poetry of Yvor Winters and his followers, and makes large claims for a "renewed poetry of statement." The essay is a manifesto for the Movement poets with whom David was to be associated, and whose main target was the "tyranny of the image" imposed by Dylan Thomas.

Graduate for the initiative which has brought us David's criticism should not, however, blind one to the limitations of the book. The essays are a mixture of the good and the bad, and the good is often the more obvious. The book is a very good introduction to the poetry of Yvor Winters and his followers, and makes large claims for a "renewed poetry of statement." The essay is a manifesto for the Movement poets with whom David was to be associated, and whose main target was the "tyranny of the image" imposed by Dylan Thomas. "The Poetic Dictation of John M. Synge" (1952), which is the title of the book, "The Spoken Word" (1950), he recommends to "the young English poet" the poetry of Yvor Winters and his followers, and makes large claims for a "renewed poetry of statement." The essay is a manifesto for the Movement poets with whom David was to be associated, and whose main target was the "tyranny of the image" imposed by Dylan Thomas.

I hope to trace scrupulously the overlapping "fields of force" which resonate from David's work when one evokes Pushkin, Wordsworth, Stevens and Gaudier. This may seem a narrow selection to some, but it locates very critical operation on grounds

"Common Mannerism" (1957) is a turning point: David rejects the

A voice of even tenor

By Blake Morrison

snakescreen for the enemies of poetry and criticism."

These essays are consistent with the image of David as a pragmatist with a high regard for close textual analysis and careful weighing of evidence. Some of his favourite phrases—"On this showing . . . it begins to look as if . . . if this is true, then . . ."—create the same impression of a man moving tentatively from analysis to conclusion.

In fact, such phrases are nearly always a sign that from meticulously gathered evidence, David is about to move to some highly speculative and quite unimpeachable theory. A famous example is his connection between Pound's fascism and his handling of syntax: "one could almost say, on this showing, that to dislocate syntax is to threaten the rule of law in the community." This is a challenging but surely untenable equation of poetic and political behaviour: it suggests how interested David is in the political implications of poetic form, but would be difficult to uphold. Similarly questionable is his suggestion of the unreliability of Yeats, Eliot and Pound as historians, based on subsequent poets to turn their attention to topography: "It begins to seem as if a focus upon scenery, upon landscape and the aerial, relations in space, are a necessary check on the unreliability of the poet's historical behaviour." It is true, this like many of David's critical theories, originates in his own poetic development; and it confirms that David likes to situate his own work by reference to earlier poets. His readings of other writers are often determined by an interest in "what should be done next": the first essay here concerns itself with the "direction" which English poetry should take, and the last essay on Basil Liddell Hart, "It's my turn, I'm studying really," when, in "Pound and Eliot: A Distinction" (1970), he distinguishes between the "terrorist" (Pound) who suspects language and the "rhetorician" (Eliot) who trusts it. "The 'terrorist' trusts in language, the 'rhetorician' trusts in the poet's own intellectual development. In the 1950s David regarded with suspicion both rhetoric and 'inspirational' views of poetry, preferring a calculated, neutral tone in his criticism. In 1962, an interview with Alvarez (not, unfortunately, reprinted here) and again in "Two Analogies for Poetry" he approvingly quotes Pasternak's description of how language can "take over" the poet and begin to "think and speak" for him. There are three essays here on rhetoric, and David often becomes oratorical when trying to force home an argument: the vocabulary of the art of poetry "he preaches at one point, 'has not been, is not now, and never can be, an international vocabulary'." In "The Poet in the Imaginary Museum" provides important clues about David's poetic development. The last essay, "The Spoken Word" (1950), he recommends to "the young English poet" the poetry of Yvor Winters and his followers, and makes large claims for a "renewed poetry of statement." The essay is a manifesto for the Movement poets with whom David was to be associated, and whose main target was the "tyranny of the image" imposed by Dylan Thomas. "The Poetic Dictation of John M. Synge" (1952), which is the title of the book, "The Spoken Word" (1950), he recommends to "the young English poet" the poetry of Yvor Winters and his followers, and makes large claims for a "renewed poetry of statement." The essay is a manifesto for the Movement poets with whom David was to be associated, and whose main target was the "tyranny of the image" imposed by Dylan Thomas.

Graduate for the initiative which has brought us David's criticism should not, however, blind one to the limitations of the book. The essays are a mixture of the good and the bad, and the good is often the more obvious. The book is a very good introduction to the poetry of Yvor Winters and his followers, and makes large claims for a "renewed poetry of statement." The essay is a manifesto for the Movement poets with whom David was to be associated, and whose main target was the "tyranny of the image" imposed by Dylan Thomas. "The Poetic Dictation of John M. Synge" (1952), which is the title of the book, "The Spoken Word" (1950), he recommends to "the young English poet" the poetry of Yvor Winters and his followers, and makes large claims for a "renewed poetry of statement." The essay is a manifesto for the Movement poets with whom David was to be associated, and whose main target was the "tyranny of the image" imposed by Dylan Thomas.

I hope to trace scrupulously the overlapping "fields of force" which resonate from David's work when one evokes Pushkin, Wordsworth, Stevens and Gaudier. This may seem a narrow selection to some, but it locates very critical operation on grounds

"Common Mannerism" (1957) is a turning point: David rejects the

Graduate for the initiative which has brought us David's criticism should not, however, blind one to the limitations of the book. The essays are a mixture of the good and the bad, and the good is often the more obvious. The book is a very good introduction to the poetry of Yvor Winters and his followers, and makes large claims for a "renewed poetry of statement." The essay is a manifesto for the Movement poets with whom David was to be associated, and whose main target was the "tyranny of the image" imposed by Dylan Thomas. "The Poetic Dictation of John M. Synge" (1952), which is the title of the book, "The Spoken Word" (1950), he recommends to "the young English poet" the poetry of Yvor Winters and his followers, and makes large claims for a "renewed poetry of statement." The essay is a manifesto for the Movement poets with whom David was to be associated, and whose main target was the "tyranny of the image" imposed by Dylan Thomas.

I hope to trace scrupulously the overlapping "fields of force" which resonate from David's work when one evokes Pushkin, Wordsworth, Stevens and Gaudier. This may seem a narrow selection to some, but it locates very critical operation on grounds

"Common Mannerism" (1957) is a turning point: David rejects the

Graduate for the initiative which has brought us David's criticism should not, however, blind one to the limitations of the book. The essays are a mixture of the good and the bad, and the good is often the more obvious. The book is a very good introduction to the poetry of Yvor Winters and his followers, and makes large claims for a "renewed poetry of statement." The essay is a manifesto for the Movement poets with whom David was to be associated, and whose main target was the "tyranny of the image" imposed by Dylan Thomas. "The Poetic Dictation of John M. Synge" (1952), which is the title of the book, "The Spoken Word" (1950), he recommends to "the young English poet" the poetry of Yvor Winters and his followers, and makes large claims for a "renewed poetry of statement." The essay is a manifesto for the Movement poets with whom David was to be associated, and whose main target was the "tyranny of the image" imposed by Dylan Thomas.

which David has not covered thoroughly from a self-conscious direction. . . . In other words, Professor Alpert intends to discuss possible influences not acknowledged by David himself. This, it is true, helps to provide a new slant on David's work, but hardly serves as the best introduction to his work: for general readers, evidence of the influence on David of acknowledged masters like Wordsworth, Pasternak, Pound, Eliot, Winters and Leavis would have been useful. Moreover, Alpert's conception of the relationship between David's poetry and criticism is a very mechanical one: by laying critical passages alongside passages of poetry, he puts too much emphasis on the extractable "ideas" of David's poetry and reinforces the notion, too long prevalent, of David as an academic and cerebral writer.

Professor Alpert's selection from the essays is generally sound, but some of the omissions are to be regretted. After Pound, Eliot has most entries in the index, so it is a pity not to have David's discussion of his debt to Eliot, "Eliot in One Poem's Life" (1972). The provocative "Is There a London Literary Racket?" (1954) is not included. "Language to Literature" (1967), the one instance of David addressing himself to structuralist linguistics. The single article on Leavis here, "A Community Lost" (1967), needs to be supplemented by a 1957 essay, "F. R. Leavis's How to Teach Reading" (inexplicably omitted from the bibliography), and a 1976 review describing him as "a god that failed." These and several other omissions are symptomatic of two general tendencies which are also to be regretted. One is that so few articles from the early years have been included (there are only six entries for the period 1950-59, compared with six for the years 1972-75). The other is that to the British reader this book may seem unjustly weighted towards David's American interests. To say this, and to add to the fact that the editor is an American, is to lay oneself open to the charge of "little Englandism" which David has so often thrown at

Attention to a steady development in David's work can be misleading, however, if it conceals the ebb and flow of his critical judgments. Nowhere in his criticism is there a parallel to Leavis's change of heart about Dickens or to Eliot's about Milton. Rather than dramatic reversals, there is a constant pulling between acceptance and rejection, admiration and detestation. The relationship to Pound is a classic example: as David admits in a postscript, "a mood of exaggerated impatience . . . alternates with one in which I reverse Pound." David has written two books on Pound, and there are three essays, and in David's foreword to the present volume.

The postscript to his discussion of *Hugh Selwyn Mauberley* (1961) warns that "I by no means preclude the possibility that, after three attempts to give an account of it, I may some time venture on a fourth." The failure to provide a consistent perspective may look perverse, even self-indulgent, and there are moments when honest and instructive uncertainty about a writer's worth threatens to dissolve into confusion and self-contradiction. But for the most part David's arguments with himself are meaningful and useful: he has the power to identify the key issues of the modern era, to put the case of each writer in its proper context, to see the larger implications of a poet's work. Here again rhetoric is a key weapon. David's means not only of persuading his readers but of dispelling his own doubts. David is a more volatile critic than he pretends to be, and one of the virtues of *The Poet in the Imaginary Museum* is that it enables us to observe his fluctuations more clearly than before.

Graduate for the initiative which has brought us David's criticism should not, however, blind one to the limitations of the book. The essays are a mixture of the good and the bad, and the good is often the more obvious. The book is a very good introduction to the poetry of Yvor Winters and his followers, and makes large claims for a "renewed poetry of statement." The essay is a manifesto for the Movement poets with whom David was to be associated, and whose main target was the "tyranny of the image" imposed by Dylan Thomas. "The Poetic Dictation of John M. Synge" (1952), which is the title of the book, "The Spoken Word" (1950), he recommends to "the young English poet" the poetry of Yvor Winters and his followers, and makes large claims for a "renewed poetry of statement." The essay is a manifesto for the Movement poets with whom David was to be associated, and whose main target was the "tyranny of the image" imposed by Dylan Thomas.

I hope to trace scrupulously the overlapping "fields of force" which resonate from David's work when one evokes Pushkin, Wordsworth, Stevens and Gaudier. This may seem a narrow selection to some, but it locates very critical operation on grounds

"Common Mannerism" (1957) is a turning point: David rejects the

Graduate for the initiative which has brought us David's criticism should not, however, blind one to the limitations of the book. The essays are a mixture of the good and the bad, and the good is often the more obvious. The book is a very good introduction to the poetry of Yvor Winters and his followers, and makes large claims for a "renewed poetry of statement." The essay is a manifesto for the Movement poets with whom David was to be associated, and whose main target was the "tyranny of the image" imposed by Dylan Thomas. "The Poetic Dictation of John M. Synge" (1952), which is the title of the book, "The Spoken Word" (1950), he recommends to "the young English poet" the poetry of Yvor Winters and his followers, and makes large claims for a "renewed poetry of statement." The essay is a manifesto for the Movement poets with whom David was to be associated, and whose main target was the "tyranny of the image" imposed by Dylan Thomas.

I hope to trace scrupulously the overlapping "fields of force" which resonate from David's work when one evokes Pushkin, Wordsworth, Stevens and Gaudier. This may seem a narrow selection to some, but it locates very critical operation on grounds

his countrymen; but the objection might still be put that David is simply less interesting on Americans like Samuel Menashé, Alan Stephens and Gwyneth Kiwell (reviews of whom are included).

From an Italian Journal (reviews of whom are included), Philip Larkin and Ian Hamilton (reviews of whom are not). It is unfortunate, too, that no room was found for autobiographical pieces like "From an Italian Journal" (1967), a questionnaire and a list of names: these would have checked the impression that David is interested only in poetry.

Professor Alpert's listing of 430 books, poems, articles and reviews by David also arouses mixed feelings: gratitude for the chance to follow up elusive items, exasperation at the arrangement and omission. No indication is given as to whether the bibliography is intended to be exhaustive or selective; if the former, it is far from it. If the latter, more rigour could have been used to eliminate some of the 398 items listed under "Contributions to Periodicals." A letter to *Scrutiny* in 1949 is listed, but other letters—the ones depicting idealism of Dylan Thomas, describing Bulfinch Sitwell as a "pseudo-poet," or arguing with Kingsley Amis about British and American foreign policy—receive no mention at all. One important omission is "The Tenth Muse" (1954), a review of Robert Graves's *Collected Poems*, and several reviews from the *New Statesman*, *Twentieth Century* and *The Guardian* have also been missed.

The sharpness of David's insights in this collection reassures one that complaints about omissions are worth making: we do need a record of all that he has written. As Professor Alpert rightly says, "no other British poet to emerge since 1945" has a body of criticism to compare with David's. He has helped radically alter our perception of his work, and his questions about Pound which those too busy taking sides have forgotten to ask, and has struggled with most of the major figures in the modern period, above all, he has kept his options open, responding to new developments in poetry while so many of his contemporaries remain entrenched. The price for this is occasional waywardness in critical judgment, but so long as his poetry continues to rattle itself, this should be a price we are willing to pay.

The sharpness of David's insights in this collection reassures one that complaints about omissions are worth making: we do need a record of all that he has written. As Professor Alpert rightly says, "no other British poet to emerge since 1945" has a body of criticism to compare with David's. He has helped radically alter our perception of his work, and his questions about Pound which those too busy taking sides have forgotten to ask, and has struggled with most of the major figures in the modern period, above all, he has kept his options open, responding to new developments in poetry while so many of his contemporaries remain entrenched. The price for this is occasional waywardness in critical judgment, but so long as his poetry continues to rattle itself, this should be a price we are willing to pay.

The sharpness of David's insights in this collection reassures one that complaints about omissions are worth making: we do need a record of all that he has written. As Professor Alpert rightly says, "no other British poet to emerge since 1945" has a body of criticism to compare with David's. He has helped radically alter our perception of his work, and his questions about Pound which those too busy taking sides have forgotten to ask, and has struggled with most of the major figures in the modern period, above all, he has kept his options open, responding to new developments in poetry while so many of his contemporaries remain entrenched. The price for this is occasional waywardness in critical judgment, but so long as his poetry continues to rattle itself, this should be a price we are willing to pay.

The sharpness of David's insights in this collection reassures one that complaints about omissions are worth making: we do need a record of all that he has written. As Professor Alpert rightly says, "no other British poet to emerge since 1945" has a body of criticism to compare with David's. He has helped radically alter our perception of his work, and his questions about Pound which those too busy taking sides have forgotten to ask, and has struggled with most of the major figures in the modern period, above all, he has kept his options open, responding to new developments in poetry while so many of his contemporaries remain entrenched. The price for this is occasional waywardness in critical judgment, but so long as his poetry continues to rattle itself, this should be a price we are willing to pay.

The sharpness of David's insights in this collection reassures one that complaints about omissions are worth making: we do need a record of all that he has written. As Professor Alpert rightly says, "no other British poet to emerge since 1945" has a body of criticism to compare with David's. He has helped radically alter our perception of his work, and his questions about Pound which those too busy taking sides have forgotten to ask, and has struggled with most of the major figures in the modern period, above all, he has kept his options open, responding to new developments in poetry while so many of his contemporaries remain entrenched. The price for this is occasional waywardness in critical judgment, but so long as his poetry continues to rattle itself, this should be a price we are willing to pay.

The sharpness of David's insights in this collection reassures one that complaints about omissions are worth making: we do need a record of all that he has written. As Professor Alpert rightly says, "no other British poet to emerge since 1945" has a body of criticism to compare with David's. He has helped radically alter our perception of his work, and his questions about Pound which those too busy taking sides have forgotten to ask, and has struggled with most of the major figures in the modern period, above all, he has kept his options open, responding to new developments in poetry while so many of his contemporaries remain entrenched. The price for this is occasional waywardness in critical judgment, but so long as his poetry continues to rattle itself, this should be a price we are willing to pay.

The sharpness of David's insights in this collection reassures one that complaints about omissions are worth making: we do need a record of all that he has written. As Professor Alpert rightly says, "no other British poet to emerge since 1945" has a body of criticism to compare with David's. He has helped radically alter our perception of his work, and his questions about Pound which those too busy taking sides have forgotten to ask, and has struggled with most of the major figures in the modern period, above all, he has kept his options open, responding to new developments in poetry while so many of his contemporaries remain entrenched. The price for this is occasional waywardness in critical judgment, but so long as his poetry continues to rattle itself, this should be a price we are willing to pay.

The sharpness of David's insights in this collection reassures one that complaints about omissions are worth making: we do need a record of all that he has written. As Professor Alpert rightly says, "no other British poet to emerge since 1945" has a body of criticism to compare with David's. He has helped radically alter our perception of his work, and his questions about Pound which those too busy taking sides have forgotten to ask, and has struggled with most of the major figures in the modern period, above all, he has kept his options open, responding to new developments in poetry while so many of his contemporaries remain entrenched. The price for this is occasional waywardness in critical judgment, but so long as his poetry continues to rattle itself, this should be a price we are willing to pay.

his countrymen; but the objection might still be put that David is simply less interesting on Americans like Samuel Menashé, Alan Stephens and Gwyneth Kiwell (reviews of whom are included).

From an Italian Journal (reviews of whom are included), Philip Larkin and Ian Hamilton (reviews of whom are not). It is unfortunate, too, that no room was found for autobiographical pieces like "From an Italian Journal" (1967), a questionnaire and a list of names: these would have checked the impression that David is interested only in poetry.

Professor Alpert's listing of 430 books, poems, articles and reviews by David also arouses mixed feelings: gratitude for the chance to follow up elusive items, exasperation at the arrangement and omission. No indication is given as to whether the bibliography is intended to be exhaustive or selective; if the former, it is far from it. If the latter, more rigour could have been used to eliminate some of the 398 items listed under "Contributions to Periodicals." A letter to *Scrutiny* in 1949 is listed, but other letters—the ones depicting idealism of Dylan Thomas, describing Bulfinch Sitwell as a "pseudo-poet," or arguing with Kingsley Amis about British and American foreign policy—receive no mention at all. One important omission is "The Tenth Muse" (1954), a review of Robert Graves's *Collected Poems*, and several reviews from the *New Statesman*, *Twentieth Century* and *The Guardian* have also been missed.

The sharpness of David's insights in this collection reassures one that complaints about omissions are worth making: we do need a record of all that he has written. As Professor Alpert rightly says, "no other British poet to emerge since 1945" has a body of criticism to compare with David's. He has helped radically alter our perception of his work, and his questions about Pound which those too busy taking sides have forgotten to ask, and has struggled with most of the major figures in the modern period, above all, he has kept his options open, responding to new developments in poetry while so many of his contemporaries remain entrenched. The price for this is occasional waywardness in critical judgment, but so long as his poetry continues to rattle itself, this should

CLASSIFIED ADVERTISEMENTS

Universiteit van Amsterdam
Vacancy at the Amerika Instituut

professorship in American studies

The study of the history, culture and society of
the United States of America.

Candidates should have a broad knowledge of the approaches to the subject of the relevant social sciences, including American history. Candidates should therefore have a doctorate in the social sciences or history. Significant scholarly publications and teaching experience are a further requirement for the position.

The successful applicant will be required to teach at all levels in cooperation with the staff of the Amerika Instituut of the University and to stimulate and direct research in the field of American studies. In addition to teaching and research the new professor must be willing to participate in the organizational and administrative activities of the Amerika Instituut and the faculty subgroup in American Studies.

The successful candidate is expected to be able to teach in Dutch within two years.

The appointment will be on a salary scale for professors of \$2655- to \$4700 a year. Salary commensurate with qualifications.

A detailed application, including a curriculum vitae, a list of publications, a dissertation abstract, and 3 letters of recommendation should be forwarded by airmail not later than March 1st, 1978 to the chairman of the nomination committee, Prof. Dr. M. C. Brands, Historisch Seminarium, Universiteit van Amsterdam, Herengracht 286, Amsterdam, The Netherlands, (telephone 020 - 525 2650) to whom applicants may write for further information.

Those who wish to recommend candidates are requested to write to the chairman of the nomination committee. Applications and recommendations will be treated confidentially.

Borough Librarian and Cultural Officer

Salary: £9,680 - £10,460 plus £936 car allowance
(including London Weighting and Stage II award).

The Post:

The Borough Librarian and Cultural Officer heads the Libraries and Cultural Activities Department of a forward-looking London Borough. He/she is responsible, primarily, together with the Borough Parks and Recreation Officer, for developing a comprehensive leisure service for the Borough. He/she is also a member of the Officers' Management Team.

Requirements:

Applicants must have: full professional qualifications in librarianship; proven management ability; and substantial experience in public libraries, cultural activities and entertainments.

Benefits:

Temporary housing (up to 2 years), 100% removal expenses (£2400 max), generous relocation costs and lodging/travel allowances (where appointees need to move), assisted car purchase.

Applications returnable by 24th January, 1978 to the Chief Executive and Town Clerk, P.O. Box 60, Civic Centre, Silver Street, Enfield, EN1 8XA.

Reference SAL/122 must be quoted. Further particulars and printed application form available from the above. Telephone enquiries to 01-866-8865 ext. 2496 (Mr. Goshing).



London
Borough
of
Enfield

Reference Librarian S.O.2

£4,974-£5,277 including London weighting plus £312 salary supplement plus 5% earnings supplement, subject to a minimum payment of £130.32 per annum and a maximum payment of £208.56 per annum.

Applications are invited from Chartered Librarians. This post in our LIBRARIES AND MUSEUMS DEPARTMENT has responsibility for general reference services to the Borough, special responsibility for information service to Commerce and Industry (SEAL) and Local Government Information Service.

The Library is housed in a separate purpose-built building.

Further details and application form from: —
Central Administrative Offices, Hall Place, Bourne Road, Bexley, Kent, Crayford SE26 574.

Closing date: 19th January, 1978.

Bexley London Borough

REMINDER

COPY FOR CLASSIFIED
ADVERTISEMENTS IN THE
T.L.S. SHOULD ARRIVE

NOT LATER THAN
10.30 a.m.
MONDAY PRECEDING THE
DATE OF PUBLICATION

BORDERS REGIONAL COUNCIL AREA LIBRARIAN

Applications are invited for the above post in the Regional Library Services located at Hawick, from Chartered Librarians with substantial experience of Public Library work. The person appointed will be responsible for the daily administration of library provision in the area, including schools, branches and mobile services.

Salary: AP III-IV, £3474-£4395, plus supplements. Application forms and further particulars may be obtained from the Head of Personnel and Management Services, Regional Headquarters, Newburn St. Baswell, TD 6 5SA, with whom applications should be lodged not later than 15 January, 1978.

GLASGOW UNIVERSITY LIBRARY

STACK SUPERVISOR

A professionally qualified Librarian is required for a newly defined post of stack supervisor. The duties will include the oversight both of the main closed stacks in the university library and of the library's other book stores. The supervisor will also be concerned with the day-to-day management of stock reorganization and control, working here in conjunction with the subject divisions.

Salary on Grade IV of the UGHS scales (£3,308 p.a.) plus five annual increments to £3,800, university pension scheme. Applications, with the names of two referees, should be sent not later than 21st January, 1978, to the Librarian, Glasgow University Library, Hillhead Street, Glasgow, G12 8QE, from whom further particulars may be obtained.

BRIGHTON POLYTECHNIC

Learning Resources

LIBRARIAN

£3,744-£5,985 p.a.

Chartered Librarian required with general ability to organize the library services, which support courses in fine art and foundation studies, and to be involved in media production and educational development work for staff and students. Particular subject knowledge or experience would be an advantage but is not essential.

Details and application forms from Personnel Officer, Brighton Polytechnic, Moulsecoomb, Brighton BN2 4GJ. Closing date: 15th January, 1978.

T.L.S. THE TIMES LITERARY SUPPLEMENT SPECIAL NUMBERS FOR 1978

India	February	3
Art & Art History	February	17
Belgium	February	24
Academic Publishing	March	3
Literary Journals	March	10
Children's Books I	March	31
Reference Books	April	28
Micropublishing	May	26
Italy	June	9
University Presses	June	23
Children's Books II	July	14
Export Number	July	28
Japan	August	11
Book Production	September	8
Children's Books III	September	29
Frankfurt I	October	13
Frankfurt II	October	20
W. Germany	November	3
Religion	November	17
Children's Books IV	December	1
Xmas Number	December	22

For further details of these features and information about advertising contact Mr. Christopher Lorne, T.L.S. Advertisement Manager, Times Newspapers Ltd., P.O. Box 7, New Printing House Square, Gray's Inn Road, London WC1X 8ZZ. Telephone 01-837 1234, extension 7736 or 7754.

CLASSIFIED ADVERTISEMENTS

Deputy Librarian

W S Atkins Group, one of the largest integrated consultancy engineering organisations in Europe, invite applications for the position of Deputy Librarian for their technical library at Epsom.

The Deputy Librarian has responsibility for inter-library loans, maintains the British Standard Specifications collection throughout the Group and undertakes some cataloguing and classifying.

Applicants, preferably with a scientific background, should have an ALA qualification or equivalent and at

least three years' experience of special libraries. Additional qualifications would ideally include a knowledge of French/Spanish/German or experience in the use of a library computer. We offer progressive employee benefits, a pleasant working environment and relocation assistance (where appropriate). Please apply with cv to Mrs G E Abhart, W S Atkins Group, Woodcote Grove, Ashley Road, Epsom, Surrey KT16 8BW.

WS Atkins Group

BEDFORDSHIRE COUNTY COUNCIL

School Librarian

Harlington Upper School

Applications are invited from Chartered Librarians for the above post at a new Upper School serving pupils of 13-18. Situated in an attractive rural area between Bedford and Dunstable, the school is in the process of completion, the last phase including a purpose built library resource centre.

The successful applicant will join a team of 26 School Librarians supported by staff in two Regional School Library Centres.

The post is currently offered on a term-time only basis, but it is envisaged that it will revert to a full-time post in the future.

Salary: Librarian's Career Grade AP-5 £2,922-£4,096, plus supplement pro-rata. Progression beyond £3,282 and £3,702 pro-rata dependent upon responsibility and experience.

Local Conditions of Service include 100% approved removal expenses, up to £500 towards house purchase costs, and lodging allowance, where appropriate.

Further details and application forms please ring Bedford 63222, ext. 101, or write to the Personnel Officer, County Hall, Bedford. Closing date: 16th January, 1978.

NORTH-EASTERN EDUCATION AND LIBRARY BOARD

Applications are invited for the following post:
Area Library, Demeane Avenue, Ballymena

LOCAL STUDIES LIBRARIAN

Salary scale £3,366-£3,702 per annum, plus cost-of-living supplements.

Applicants must be Chartered Librarians.

This recently established post carries a dual responsibility—to the public service and to the schools service. The person appointed will be responsible for the organisation and assistance in the selection, acquiring and processing of local study material throughout the area.

The above post is open to both men and women. Application form may be obtained, on receipt of a stamped addressed foolscap envelope, from the Personnel Officer, North-Eastern Education and Library Board, County Hall, 182 Galgorm Road, Ballymena, BT42 1HN, N. Ireland, and must be returned not later than 19th January, 1978.

Canvassing in any form will disqualify.

BRITISH INSTITUTE OF RECORDED SOUND

DIRECTOR

The British Institute of Recorded Sound invites applications for this post, which falls vacant in October 1978.

The Institute, an independent government supported body, is the recognised national archive of sound recordings, including music, literature and drama, speeches, historical events and wildlife sounds. It is one of the biggest and most active sound archives in the world. The post of Director calls for imaginative and practical qualities; it offers great scope for initiative.

The Director must be capable of formulating and executing policies relating to the wide range of subjects covered by the Institute's collection and activities. The person appointed will need to maintain close contact with institutions and organisations representing the arts, performers' unions and copyright agencies, the record industry, broadcasting, the academic world, etc.

Salary will be negotiable in relation to experience.

Applicants should submit personal and professional references, with references to the Director, British Institute of Recorded Sound, 28 Finsbury Road, London, N.W.1.

CHELSEA COLLEGE

University of London

Applications are invited for the following appointments:—

1. Assistant Librarian

(Education)

To take responsibility for the education section of the library including acquisitions and assistance to readers. The Assistant Librarian is in charge of the day-to-day operation of the Centre for Science Education Library at Putney. Applicants must have a good honours degree and professional qualifications, sound experience in an education library and a knowledge of the literature of education essential. Salary (Grade 1A) £3,353 to £5,827 plus £480 London Allowance.

2. Senior Library Assistant

(Reference Services)

To take charge of the main library counter including responsibility for the ALS circulation system, the book security system and the short loan collection together with answering general enquiries and supervision of junior staff. Applicants must be professionally qualified and must have good readers' service experience, preferably in an academic library.

3. Senior Library Assistant

(Acquisitions)

To take charge of book acquisitions procedures including day-to-day liaison with bookellers and work relating to donations and exchanges. Applicants must be professionally qualified and have experience in acquisitions work or a good knowledge of the book trade.

Salaries for appointments 2 and 3 will be on scale £3,318-£3,738 inclusive (Consentation Grade 1A). Written applications for these appointments (two forms) together with the names of two referees, should be sent to the Librarian, Chelsea College, Manresa Road, London SW3 6LX, by Friday, 16th January, 1978.

MARINE ENGINEERING TECHNOLOGY

YARD are an international technical consultancy providing a comprehensive service to navies, commercial ship owners and private enterprises in the marine, offshore and general industrial fields. We require the following personnel:

INFORMATION OFFICER

Salary £3,000-£3,500

For our Library and Information Services, Applicants should be graduates in a scientific and technical subject and/or information science. Some experience in information work would also be an asset.

We offer attractive conditions of service which include generous allowance for relocation.

For application form and further details please contact Joan Mather, Personnel Assistant (Ref 113), YARD Limited, Charing Cross Tower, Glasgow G2 4PP. Telephone 041-204 2737.

YARD

THE TIMES LITERARY SUPPLEMENT

requires a

SALES EXECUTIVE

The successful applicant, who will be under 35 years of age, will be required to work closely with the advertising sales manager, selling advertising space in both the T.L.S. and The Times to publishers in the United Kingdom and abroad. Upon completion of a satisfactory probationary period promotion to Assistant Advertisement Manager will be considered. An interest in all aspects of publishing is desirable and a foreign language, preferably German or Italian, is required. Salary negotiable. An interview will be held on Wednesday, 11th January, 1978, at 10.30 a.m. (four weeks' notice) and will be held at 10.30 a.m. on Wednesday, 11th January, 1978, at 10.30 a.m. (four weeks' notice) and will be held at 10.30 a.m. on Wednesday, 11th January, 1978, at 10.30 a.m. (four weeks' notice).

Children's Librarian

(£3,096-£3,825 + Supplements)

The Children's Librarian is responsible for the supervision of services to young people. In particular the duties involve cataloguing of junior stock, arranging collections for playgroups, organising school visits, editing the children's magazines, supervising story-telling sessions, purchasing all junior material and supervising withdrawals from stock.

Placing on the above scale will be according to qualifications and experience. The supplements paid will be £312 per annum and 5% supplement in accordance with Phase II.

Application forms can be obtained from: —
Manpower Services Department

Clydebank District Council

2 Hall Street, Clydebank. Tel. No. 041-552 1103/4, Ext. 11. Completed forms to be returned by Friday, 20th January.

KENT County Council Education Department

COUNTY LIBRARY THANET DIVISION

Divisional Children's Librarian

£3861-£4214 (includes supplement)

To be responsible for promoting and developing children's services throughout the Thanet division which is one of the largest in Kent with three large libraries, five small branch libraries and two mobile libraries. Must be Chartered with relevant experience. Particulars and application forms, returnable by 20 January, from the County Librarian, Library Headquarters, Springfield, Maidstone ME14 2LH, phone (0622) 671411, ext. 3212.

PROGRAMME ASSISTANTS required

for HUNGARIAN SECTION of External Services in London. Applicants with Hungarian as own or best language must have thorough knowledge of English, ability to translate accurately from English into Hungarian and good microphone voice. Degree level of education or substantial knowledge of Hungarian cultural and political life. Broadcasting or journalistic experience an advantage. Three-year contract post.

Salary: £2151 p.a., rising after six months' satisfactory probationary period to £2588 p.a., and to £2808 p.a. after one year, subject to continued satisfactory reports. Plus continuing unconsolidated allowance of £234 p.a.

Write or telephone immediately for application form quoting reference 77.0.1868.TLS, to Recruitment Office, External Services, BBC, South House, Strand, London WC2B 4PH. Tel: 01-240 3456, Ext. 2886.



Assistant Borough Librarian £6,844-£7,519

This large London system requires an Assistant Borough Librarian to be responsible for all public library service points and for the Bibliographical Department. This is a joint second-tier post and the successful candidate should be professionally qualified and have had wide experience in a supervisory capacity in the public library field. This experience should also include computerised library techniques.

Telephone 01-701 2870 anytime for an application form, or write on a postcard to The Personnel Officer, London Borough of Southwark, 27 Packham Road, SE5 8UB. Please quote ref. T.L.S./777952 and job title. Closing date: 27.1.78.

Southwark